

EP. 1

S/3 TK-43/

RUN TK-43/

TELECINE: DUR: 32"

Opening titles

S/I

- TJs: 1) SHADA
2) by Douglas Adams
3) Part One

END TELECINE.

S.O.F.



TAPE STOP

2Z, 3Z, 4Y

396. 3 Z / 1. MODEL SHOT
LS think tank
model against
blue, beneath (THINK TANK STATION
lens height. IN SPACE)
OVERLAY:
2 Z
LS red sun,
slowly rotating
OVERLAY:
4Y - star backing
Slowly zoom in
on 3Z

STOP TAPE:

RECORDING ORDER FOR SCENES 2 - 4

- 1) Shot 5G*
- 2) Shot 2E+ - 2G+
- 3) Scenes
- 4) Shot 2H**
- 5) Shot 2H***

3F, 1E, 1F, 2G, 2H, 5G

1. 1 E / 1/2. INT. THINK TANK MAIN CHAMBER.

CS SPHERE
Tilt down to
Scientist in
seat 5

Track back,
zoom out &
jib up to
high WA chamber

(ROUND THE WALLS
ARE ARRAYS OF
EQUIPMENT TV
MONITORS, COMPUTERS,
CONTROL CONSOLES.

SYMPHER: Hums,
Clicks etc. &
Skagra's Message

IN THE CENTRE IS
A LARGE WHITE CONE,
ABOUT THE HEIGHT
OF A MAN.

THE SIDES ARE ABOUT
SIXTY DEGREES.
RATHER THAN PURELY
ROUND, IT IS A
HEXAGONAL FIGURE,
WITH EACH OF THE
SIX FACES SLIGHTLY
RECESSED.

IN EACH OF THESE
RECESSES LIES A MAN,
EACH DRESSED IN A
SORT OF WHITE TRACK
SUIT AFFAIR, TO
EMPHASISE THEIR
IMPERSONALITY.

ON THE TOP OF THE
CONE SITS A MATT
GREY SPHERE, ABOUT
EIGHTEEN INCHES IN
DIAMETER.

A HUM, FAIRLY QUIET,
IS COMING FROM THE
EQUIPMENT. /

Shot 1A: 5 G*
CS Latin count-down
XX11 - XX1 - XX

CU A DIGITAL DISPLAY,
CLICKING DOWN TO ZERO. /

Shot 1B: 2 E+
CMS Scientist in
seat 5. Slow crab R
around central
column

THE CAMERA DOES A
CIRCUIT OF THE CONE
LOOKING AT EACH MAN'S
FACE IN TURN.

(2 next)

(on 1)

ALL THE MEN HAVE
THEIR EYES CLOSED,
AND TOTALLY EXPRESSION-
LESS FACES./

Shot 1C: 5 G*
A/B count-down
X11 - X1 - X - 1X

CU THE DISPLAY AS IT
REACHES ZERO. THE HUM
INCREASES IN INTENSITY./

Shot 1D: 2 E+
A/B
Crab R to end on
MCU Skagra. He
opens his eyes

THE STRAIN SHOWS ON
THE FACES OF EACH OF
THE MEN.

THEN WE SEE THAT THE
FACE OF ONE OF THEM
SHOWS NO STRAIN.

THIS IS SKAGRA. HE
OPENS HIS EYES AND
LOOKS ABOUT WITHOUT
MOVING HIS HEAD./

Shot 1E: 5 G*
A/B count-down
111 - 11 - 1 - 0

SUDDENLY THE INTENSITY
OF THE HUM INCREASES
VERY SHARPLY./

2. 2 G
Best dial bank

TERROR AND ALARM
REGISTERS ON THE FACES
OF ALL THE MEN OTHER
THAN SKAGRA.

3. 3 F
WA over fg console
Scientists writhe about

THEY WRITHE IN THEIR
POSITIONS.

/1 to F/
/2 to H/

THEY PUT THEIR FISTS
UP TO THEIR FOREHEADS.
THEY CRY OUT./

Shot 3A: 2 G+
A/B
Skagra smiles. He
stands out R to

SKAGRA SMILES
TRIUMPHANTLY. HE
LEAVES HIS PLACE ON
THE CONE AND SURVEYS
HIS HANDIWORK.

4. 5 G
3-shot Scientists/
Skagra. Track in
with Skagra to dial
bank

HE CONSULTS SOME DIALS,
SMILING WITH SATISFAC-
TION./

Shot 4A: 5 G*
A/B Red
V1 - V11 - V111

THE DIGITAL COUNTER
KEEPS GOING, NOW IN
THE POSITIVE./

5. 3 F
A/B
Scientists slump

SUDDENLY ALL THE NOISE
STOPS SHARPLY, EXCEPT
FOR A THIN DISTORTED IN-
HUMAN BABBLE EMANATING
FROM THE SPHERE.

6. 2 H
CS SPHERE
/3 to D/

SYMPHER:
Voice babt

7. 1 F
High WA fav. Skagra

(on 1)

Jib down & bring
him fg L at console

THE MEN SLUMP, AND
LIE STILL.

WITH BRISK EFFICIENCY
HE PERFORMS CHECKS
ON EACH OF THEM.

He pulls out switches,
fuses etc.

HE CROSSES TO A
COMMUNICATIONS CONSOLE
WHICH FEATURES A VIDEO
SCREEN AND RIPS OUT
THE LEADS FROM ALL
THREE MICROPHONES.

2 to G

HE TAKES FOUR OR FIVE
PEGS OR FUSES FROM
THE CONSOLE./

Shot 7A: 5 G*
A/B Screen goes
blank

THE VIDEO SCREEN GOES
BLANK./

8. 1 F
A/B Skagra presses a
prominent button

HE PRESSES A BUTTON
WHICH SETS OFF A SERIES
OF BLINKING LIGHTS.

SYPHER:
Tape
starts

Jib R as Skagra turns
& signals to his
sphere

HIS VOICE STARTS FROM
A SMALL SPEAKER ON
THE CONSOLE.

HE COMES DOWN, TURNS
OFF A POWER SWITCH IN
A SMALL FOREGROUND
CONSOLE.

HE HOLDS HIS HAND UP
IN A SORT OF "HOW"
GESTURE./

Shot 8A: 2 H**
CS Cone
OVERLAY 4Z
CS sphere against
green
Tilt up & Pan L on 2H
Then Pan R & up on 4Z

THE SPHERE, WHICH IS
TOTALLY FEATURELESS,
RISES OFF THE CONE
AND TRAVELS TOWARDS
HIM.

(on 1)

4

- 5/1 -

9. 2 G Shot 8B: 2 H***
MS Skagra
Sphere on aerial
comes to his hand IT COMES TO HIS
HANDS OBEDIENTLY.
HE WALKS OUT OF THE
CHAMBER)
- MLS Skagra frame L,
sphere in hand
Crab R to end on
Scientists as
Skagra X's to door
- SKAGRA: (V.O.) This is a recorded
message. The foundation for the
study of advanced sciences is under
strict quarantine. Do not approach.
Do not approach. Everything is under
our control.
10. 4 A (THE MESSAGE IS A
LOOP AND STARTS
AGAIN)/
LS corridor

(1 next)

5

(on 4)

4A

3. INT. THINK TANK. CORRIDOR.

Track back with Skagra
to junction

(CURVING WHITE WALLED
SPACE STATION CORRIDOR.

Track in with him to
shuttle bay

SKAGRA CALMLY WALKS
ALONG IT.

HE COMES TO A BAY
MARKED "SHUTTLE CRAFT".

11. 1 F
WA scientists
staggering about

HE ENTERS IT)/

(5 next)

(on 1)

3D, 1F, 5G

4. INT. THINK TANK. MAIN CHAMBER.

((Note: Tape Over))

- | | | | | |
|-----|---|----------|--|--|
| 12. | 5 | <u>G</u> | MS Scientist 4
He falls to the
ground fg | THE FIVE REMAINING
MEN STAGGER AROUND
VERY SLOWLY, CLUMSILY,
AS IF THEY SIMPLY
DON'T KNOW HOW TO
CONTROL THEIR BODIES. |
| 13. | 3 | <u>D</u> | MS Scientist 5
uncomprehending | FOR TWO OF THEM THE
EFFORT IS TOO MUCH
AND THEY FALL TO THE
GROUND. |
| 14. | 1 | <u>F</u> | A/B
Depress & zoom in to
favour Scientists 1+6
'Their minds have gone!' | THE REMAINDER SEEM
NOT TO NOTICE OR
COMPREHEND.

THEY SEEM TO BE UN-
AWARE OF EACH OTHER
OR INDEED OF ANY-
THING AT ALL.

THEY ARE IN SHOCK.
AS THOUGH THEIR
MINDS HAVE GONE) |

3 to N
4 to M
2 to Q

RECORDING BREAK: MOVE TO PROFESSOR'S ROOM (TARDIS IN CORNER)
(RECORD SOME FILM)

2Z, 3Z, 4Y

397. 3Z + 2Z / 5. MODEL SHOT

3Z Detail on
think tank
model.
2Z CS Skagra's
spaceship.

Q TAPE: SYPHER

(SPACE STATION IN SPACE.

SHUTTLE BAY OPENS,
AND A SLEEK SPACE SHIP
SLIDES OUT. IT MOVES
SLOWLY AWAY FROM THE
STATION.

OVERLAY:

4Y - star backing.

Pan L on 2 for
spaceship take-off.

398. 3Z + 2Z /

3Z MS think tank
model.
2Z MLS Skagra's
spaceship, coming
up to cam L-R.

WE STAY WITH IT AS
IT PICKS UP SPEED,
LEAVING THE SPACE
STATION IN THE DISTANCE.

WE HEAR THE TAPE MESSAGE
IN DISTORT)

OVERLAY:

4Y - star backing.

Zoom in on 2 &
pan L to take
spaceship out R.

Slow zoom out
on 3.

SKAGRA: (DISTORT) ... Do not approach.
I repeat. Do not approach. Ever hing
is under out control.

399. 2 Z /

CS Skagra's
spaceship.

(SUDDENLY IT PUTS ON
A FANTASTIC SPURT OF
SPEED WHICH DISTORTS
OUR IMAGE OF IT AS IT
SHOOTS AWAY FROM CAMERA
AND VANISHES INTO THE
FAR DISTANCE)

OVERLAY:

4Y - star backing.

Pan L on 2 to
reveal spaceship.
Zooming out the
while.

/S/B TK- 36/

/RUN TK-36/

TELECINE 1A: DUR: 1' 15"

S.O.F.

Ext. Streets of Cambridge. Day.

CHRIS PARSONS is cycling
towards St. Cedd's College.

He is about thirty, a
post-graduate scientist.

He wears jeans and a denim
jacket, likes Bach,
Bruckner and Status Quo
and his hair is longish
because he preferred the
Sixties to the Seventies.

CUT

TELECINE 1B

Ext. College. Day.

CHRIS parks his bike
outside the College and
walks into first court.
He pulls a scrap of paper
out of his pocket and
looks at it - it is the
number of the room he
is looking for.

He walks on into second
court. He stops a
PASSER-BY and shows him the
room number.

The PASSER-BY points to
the staircase in the far
left hand corner.

CHRIS goes to it.

END TELECINE

4M, 3N, 2Q, 2R

15. 2 Q / 6. INT. PROFESSOR CHRONOTIS' ROOMS IN COLLEGE.

MLS Chronotis
unwrapping himself
frame R at table
Tardis up R,
sofa fg.

(QUITE LARGE, WITH
DARK OAK PANELLING.
GENEROUSLY FILLED
BOOKSHELVES, TABLES
COVERED WITH BOOKS
AND FILES OF PAPERS,
FURNITURE THAT HAS
SEEN BETTER DECADES.

IN A CORNER OF THE
ROOM IS PARKED A
LARGE BLUE POLICE
BOX.

Pan him R thro' Tardis
to unload briefcase
at dining table

PROFESSOR CHRONOTIS
IS IN THE ROOM, THOUGH
CLEARLY HE HAS ONLY
JUST COME IN BECAUSE
HE IS TAKING OFF HIS
GOWN AND SCARF AND UN-
PACKING HIS BATTERED
OLD BRIEF-CASE.

16. 4 M
MCU Chronotis as
he peers at Tardis

HE IS PRETTY ANCIENT,
BUT DISTINGUISHED IN
HIS YEARS.

AS HE GOES ABOUT HIS
BUSINESS HE NOTICES
THE TARDIS PARKED
THERE, LOOKS AT IT
VERY BRIEFLY OVER HIS
HALF MOONS, GIVES A
SLIGHT GRUNT AND THEN
IGNORES IT./

17. 2 Q
A/B Pan Chronotis R
to draw curtains

HE IS CLEARLY NOT AT
ALL PUT OUT BY IT.

Q Door Knock

He exits fg L

A KNOCK AT THE DOOR)

PROFESSOR: Come in. (cont ...)

18. 4 M
LS fav. door as Chris
enters. Pan Chronotis
L to kitchen

(PROFESSOR CHRONOTIS POTTERS
OFF TO ANOTHER DOOR LEADING
PRESUMABLY INTO HIS KITCHEN)/

(on 4)

(HE DOESN'T ACTUALLY
LOOK TO SEE WHO IS
COMING IN. IT IS OF
COURSE CHRIS PARSONS)

19. 2 Q PROFESSOR: (cont) (AS HE DISAPPEARS
BRIEFLY) Excuse the muddle.
Creative disarray you know./
MS Chris
Pan him L into room

20. 4 M (CHRIS PARSONS IS
SLIGHTLY BEMUSED
BY THIS. HE DOESN'T
ACTUALLY KNOW THE
PROFESSOR./
WA room fav. Chris
HE STANDS AND WAITS)

CHRIS: Professor Chronotis?

PROFESSOR: Tea?

21. 2 Q CHRIS: Oh, thanks./
MS Chronotis
entering from kitchen

22. 4 M PROFESSOR: (ENTERING) Just put
the kettle on./
2-shot fav. Chris

/2 to R/

CHRIS: Er, Professor Chronotis, I
don't know if you remember, we met at
a faculty party a couple of weeks ago.
Chris Parsons.

PROFESSOR: Oh yes, yes. Enjoy
those faculty dos do you?

23. 3 N CHRIS: Well, you know .../
Tight 2-shot
fav. Chronotis
Crab R with Chronotis
to 2-shot
Chris/Chronotis

PROFESSOR: Lot of boring old dons
talking away at each other, never
listen to a word anybody else says.

(4 next)

CHRIS: Well, yes. You said that ...

PROFESSOR: Talk talk talk. Never listen.

CHRIS: No, well ... I hope I'm not taking up your ... (IE VALUABLE TIME ETC)

PROFESSOR: Time? No no. When you get to my age, you'll find that time doesn't matter too much. Not that I expect you will get to my age.

CHRIS: Oh, really?

PROFESSOR: Yes, I remember saying to the last Master of College but one, ... or was it the last but two? May have been three.

24. 4 M
Tight 2-shot fav.
Chronotis
Zoom out with him to
deep 2-shot fav. Chris

CHRIS: (SLIGHTLY SURPRISED) Three?/

PROFESSOR: Yes. Nice young chap.
Died rather tragically at the age of
.... Run over by a coach and pair.

CHRIS: What was it you said to him?

PROFESSOR: Oh, I don't know. Long time ago you know.

25. 2 R
2-shot Chris/
Chronotis

CHRIS: (DOUBTFULLY) Yeesssss./ Er,
Professor when we met, you were kind
enough to sav that if I dropped round
you would lend me some of your books
on carbon dating.

26. 4 M
A/B Chronotis exits L
Hold on Chris

PROFESSOR: Oh yes. Happy to. Ah,
there's the kettle./ (cont ...)

27. 2 R
MS Chronotis re-entering

(HE BEGINS TO GO OUT
TO THE KITCHEN AGAIN) /

(on 2)

PROFESSOR: (cont) You'll find the books you want at the far right of the bookshelf. Third shelf down.

28. 4 M (HE IS OUT OF THE ROOM BY NOW.) /
MS Chris
Pan him L to
bookshelves &
zoom in to CMS Chris
CHRIS PARSONS GOES
OVER TO THE BOOKSHELF.
ON THE WAY HE LOOKS
RATHER ASKANCE AT
THE TARDIS.
HE PULLS A BOOK OUT
OF THE SHELF THREE
DOWN FROM THE TOP.
HE LOOKS AT IT. IT
IS CLEARLY NOT WHAT
HE EXPECTED, AND IS
VERY PUZZLING TO HIM)

(OFF) Or is it the second shelf down? Second I think. Anyway, take what you like.

(CHRIS PARSONS TAKES
A COUPLE OF BOOKS
FROM THAT SHELF ALSO,
AND NODS WITH
SATISFACTION: THIS
IS WHAT HE HAD BEEN
EXPECTING.

29. 2 R (PROFESSOR CHRONOTIS,
A/B Empty frame OFF:) /
Milk?

30. 4 M CHRIS: Oh. Yes please. /
A/B

PROFESSOR: (OFF) One lump or two?

CHRIS: Two please.

PROFESSOR: (OFF) Sugar?

31. 3 N CHRIS: (STARTLED) What? /
MS Chronotis

(4 next)

(on 3)

Zoom out with him
& Pan R to 2-shot
Chris/Chronotis

(THE PROFESSOR COMES
BACK IN CARRYING TWO
CUPS.

THE PROFESSOR,
CHUCKLING SLIGHTLY
TO HIMSELF:)

PROFESSOR: Here you are.

(CHRIS PARSONS FEELS
HE DOESN'T WANT TO BE
HARRASSED BY THIS MAN'S
ECCENTRICITY ANYMORE.

Chris X's fg.

HE GLANCES AT HIS WATCH)

CHRIS: Oh, actually Professor, I've
just realized I'm going to be late
for a seminar. I'm terribly sorry.
Look, I'll bring these back to you
next week, is that alright?

PROFESSOR: Oh, yes yes. Well, good-
bye then.

32. 4 M
WA fav. Chris
Tardis up left

CHRIS: Goodbye./ Er ... actually
Professor, can I just ask you, where
did you get that?

(HE POINTS AT THE
TARDIS.

THE PROFESSOR LOOKS
AT IT OVER HIS HALF
MOONS)

33. 2 R
MCU Chronotis

PROFESSOR: That? I don't know./ I
think someone must have left it
there whilst I was out./

34. 3 N
MS Chris

(Break next)

(on 3)

Pan L to Chronotis
as Chris exits

CHRIS: I'll bring these back as soon
as I ... er ... can ...

(HE GOES OUT.

Track in to favour
book title as
Chronotis sits

THE PROFESSOR PUTS
DOWN THE TEAS AND
SHRUGS SLIGHTLY TO
HIMSELF.

THE PROFESSOR TAKES
A BOOK FROM A PAPER
BAG ON THE TABLE.

/2 to Q/

WE SEE THE TITLE
"THE TIME MACHINE"
"H.G. WELLS")

TAPE STOP:

STRIKE SOFA

8

EPISODE 1 - REPLACEMENT PAGES 16 & 17

/S/B TK-36/

/RUN TK-36/

TELECINE TWO: DUR: 2' 11"

S.O.F.

Ext. The Backs of the
Colleges. Day.

Romana reclines in a punt,
with an ancient Baedeker in her hand,
as she listens to music from
an old gramophone like the one
the dog peers down.

The Doctor punts with skill,
or at least with great elan.

THE DOCTOR: Wordsworth!

With each punt stroke he
chants the name of one
of the Cambridge great .

THE DOCTOR: Rutherford!
Keynes!
Empson!

ROMANA: Who?

THE DOCTOR: Some of the greatest
thinkers in Earth's history have
laboured here. Newton!

ROMANA: Ah! You've mentioned
him before.

THE DOCTOR: Like all great thinkers
he thought of the simplest things.
"For every action there is an
equal and opposite reaction".

ROMANA: You mean he invented punting

THE DOCTOR: I wouldn't be at all
surprised. There was no limit to
his genius.

ROMANA: Its wonderful that something so primitive can be so...

THE DOCTOR: Civilised?

ROMANA: Yes, Its so simple. You just push in one direction, and the boat goes in the other.

THE DOCTOR: Sheer genius!

The Doctor punts with renewed vigour.

ROMANA: Oh I do like the spring. All the leaves, the colours, (the pouring rain)...

THE DOCTOR: Spring! This is October.

ROMANA: I thought you said we were coming for May week.

THE DOCTOR: I did. But May week's in June.

ROMANA: I'm confused.

THE DOCTOR: So was the Tardis.

A pause.

ROMANA: Oh I do like the autumn. All the leaves, the colours...

THE DOCTOR: At least with something as simple as a punt nothing can go wrong. No computers, no co-ordinates no dimensional stabilisers. Just the water, the punt, a good pair of hands and ... and ...

ROMANA: The pole!

The pole sticks out of the mud beyond the reach of the Doctor. He attempts to hide his embarrassment.

THE DOCTOR: I think its about time we went to see if the Professor's back in his room.

ROMANA: How?

THE DOCTOR: For every reaction there is an opposite and equally difficult action.

The punt passes under Clare Bridge. On top of it looking at them, but not necessarily for better reasons than coincidence, is Skagra. He has with him a carpet bag, large enough to hold the sphere.

We are aware for a moment of the thin babble of human voices again.

We pick up on the punt coming out from the other side of the bridge.

ROMANA: Doctor, did you just hear voices?

But the Doctor is paddling away ferociously.

END TELECINE TWO

3C 2C 4E

1. 3 C / 7. INT. CHRIS PARSON'S LAB.

LS Chris enters
Crab L thro' fg apparatus
& zoom in to MS at
teleprinter

(FULL OF EQUIPMENT,
LAB BENCHES.

A CARBON DATING
MACHINE, SPECTRO
ANALYSER, X-RAY,
BUNSEN BURNER -
THE LOT.

Pan him R to
pick up book

CHRIS ENTERS.

HE PUTS DOWN A
LARGE SACHEL HE
HAS STRUNG OVER HIS
SHOULDER. HE GOES
AND CHECKS A COUPLE
OF PIECES OF EQUIPMENT.

THEN HE COMES BACK TO
THE SACHEL AND PULLS
OUT SOME BOOKS.

2. 2 C
Chris reads apparatus fg
Crab R with him to desk

HE QUICKLY FLIPS THROUGH
THE FIRST COUPLE, AND
THEN PULLS OUT A THIRD.

3. 4 E
Low MS Chris sorts books
He stares

HE CLICKS HIS TONGUE
WITH ANNOYANCE AT
HIMSELF AS HE REALISES
THAT THIS IS THE FIRST
BOOK HE PICKED OFF THE
PROFESSOR'S SHELVES,
AND NOT ONE HE WANTED
OR MEANT TO TAKE.

4. 2 C
High CS Gallifreyan text

STILL, OUT OF CURIOSITY
HE LOOKS AT IT AGAIN,
WITH MANY EXPRESSIONS
OF PUZZLEMENT.

5. 4 E
A/B He sniffs,
feels the paper
Zoom in to favour
his bafflement

HE IS SURPRISED BY
TWO THINGS IN PARTICULAR:
FIRST THE FACT THAT IT
IS PRINTED IN A TOTALLY
UNKNOWN ALPHABET, AND
SECONDLY THE TEXTURE OF
THE PAPER, WHICH FEELS
VERY ODD TO HIM. HE
RUBS IT BETWEEN HIS
FINGERS. HE EVEN SNIFFS IT)

RECORDING BREAK 3 to A 2 to B 4 to D

/S/B TK 36/

/RUN TK 36/

TELECINE 3. DUR: 1'18"

S.O.F.

Ext. College. Day.

THE DOCTOR and ROMANA
enter St Cedd's College.

THE DOCTOR, in the manner
of a guide.

THE DOCTOR: St Cedd's College,
Cambridge. Founded in the year some-
thing or other, by someone who's name
I forget in honour of someone who for
the moment escapes me.

ROMANA: St Cedd?

THE DOCTOR: Do you know I think it very
probably was? You should be a historian

ROMANA: I should be a nursemaid.

THE DOCTOR: Ah, excuse me ...

He has spotted one of
the PORTERS sticking
something on a notice-
board outside the PORTER'S
lodge.

PORTER: Yes sir?

Half recognises the
DOCTOR.

PORTER: Ah, aren't you Doctor ... er.

THE DOCTOR: Yes, that's right.

PORTER: Took an honorary degree in
1960.

S.O.F.

THE DOCTOR: Yes. How kind of you to remember.

PORTER: That's my job.

THE DOCTOR: And you do it splendidly well sir. Tell me, is ...

PORTER: Professor Chronotis in? Yes sir, he returned to his room a few minutes ago.

THE DOCTOR: How did you know I wanted to see Professor Chronotis?

PORTER: That's who you asked to see when you were here in 1964, 1960, and 1955.

THE DOCTOR: Really, is that so? I was also here in 1958.

PORTER: (PUZZLED) Were you sir?

THE DOCTOR: Yes, but in a different body.

PORTER: Just as you say sir.

THE DOCTOR: Nice to see you again sir. Come on Romana.

They walk through the college to PROFESSOR CHRONOTIS'S staircase.

END TELECINE 3.

4M, 3N, 2Q, 2R

35. 3 N / 8. INT. PROFESSOR CHRONOTIS'S ROOM.

Over shoulder
MS Chronotis fav.
fire

Elevate & pan him L
to kitchen

(PROFESSOR CHRONOTIS
IS SITTING READING.

HE GETS UP AND GOES
TO THE KITCHEN.

Q Knock

JUST AS HE GOES OUT,
THERE IS A KNOCK AT
THE DOOR)

36. 4 M PROFESSOR: Come in./

WA room fav. Romana
& Doctor. They sit

(HE EXITS. THE
DOCTOR & ROMANA
COME IN)

37. 2 Q DOCTOR: Sit down./ He'll ask us if
we want tea.

Deep 2-shot
Romana/Doctor
fav. Romana

PROFESSOR: (OFF) Tea?

DOCTOR: Yes please. Two cups.

PROFESSOR: (OFF) Milk?

DOCTOR: Yes please.

PROFESSOR: (OFF) One lump or two?

DOCTOR: Two please. And two sugars.

38. 3 N
MS Chronotis entering

(ROMANA LOOKS AT
HIM IN BEWILDER-
MENT./

THE PROFESSOR POKES
HIS HEAD ROUND THE
CORNER)

/2 to R/

39. 4 M PROFESSOR: Ah! Doctor, how splendid
to see you! /

3-shot Romana/
Chronotis fg./Doctor

(2 next)

(on 4)

DOCTOR: And you Professor. This is Romana.

PROFESSOR: Ah, my child, delighted, delighted. I've heard so much about you.

DOCTOR: (SURPRISED) Have you?

ROMANA: Of course he has! /

40. 2 R
Tight 2-shot
Chronotis/Doctor
fav. Chronotis.
Pan him L to kitchen

PROFESSOR: Well, I haven't yet, but I'm sure I will have done. When Time Lords get to my age, they tend to get their tenses muddled up. Now would you have liked some biscuits too? /

41. 4 M
CMS Doctor

DOCTOR: I wouldn't have said no!

PROFESSOR: Bath Olivers?

42. 3 N
CMS Romana's reaction

DOCTOR: Can't complain! /

TAPE STOP : 3 to Q

S/B TK 36/

RUN TK 36/

TELECINE 4. DUR: 0'16"

Ext. Streets of Cambridge

We follow SKAGRA walking
through the streets of
Cambridge.

FAVOUR the bag.

END TELECINE 4 .

S.O.F.



4M, 3Q, 2R

43. 3 Q / 9. INT. PROFESSOR CHRONOTIS' ROOMS.
Deep 2-shot
Doctor/Romana

(DOCTOR, ROMANA AND
PROFESSOR AS BEFORE)

44. 2 R ROMANA: Three hundred years? /
CMS Chronotis

PROFESSOR: Yes, my dear.

ROMANA: And in the same set of rooms?

45. 4 M PROFESSOR: Ever since I retired from
CMS Romana Gallifrey. /

46. 2 R ROMANA: Didn't anybody notice? /
A/B

PROFESSOR: Yes! One of the delights of
the older Cambridge colleges. Everyone
is so discreet. / Anyway, Doctor, young
fellow. What can I do for you?

47. 4 M DOCTOR: What can you do for me? What
High 3-shot can I do for you? You sent for me.
fav. Doctor

PROFESSOR: Sent for you?

48. 2 R DOCTOR: I got your signal. /
MCU Chronotis

49. 3 Q PROFESSOR: Signal? What signal? /
A/B

DOCTOR: Romana. Didn't we pick up a
signal from the Professor? Would we con
and see him as soon as possible?

50. 2 R ROMANA: Yes. We came straight away. /
A/B

/3 to N/

PROFESSOR: I never sent you a signal.
And it's very splendid to see you
Bath Oliver? /

51. 4 M
Tight 2-shot
Chronotis/Doctor
fav. Doctor
Zoom in to CMS Doctor
as Chronotis sits back

DOCTOR: Yes, but if you didn't send
that signal ... who did?

S/B TK 36/

RUN TK 36/

TELECINE 5. DUR: 0'59"

S.O.F.

Ext. Gate of St Cedd's.

The PORTER still busy
with his notice board.

SKAGRA arrives. He
stands very near the
PORTER and looks into
the College.

When he talk to the
PORTER he speaks very
quietly, looks past him
rather than at him and
behaves with the total
arrogance of someone who
doesn't even know what
arrogance means.

SKAGRA: You.

The PORTER looks round.
He does not take kindly
to this mode of address.

PORTER: Did you address me sir?

SKAGRA: I want Chronotis.

PORTER: Professor Chronotis?

SKAGRA: Where is he?

PORTER: He will not want to be dis-
turbed. The Doctor is with him. A
very old friend.

The PORTER lays an
empahsis on 'friend'.

15

S.O.F.

SKAGRA continues to stare into the middle distance, as if he is about to say something else.

Then, quite abruptly SKAGRA turns and walks off.

The expression on the PORTER'S face tells us exactly what he **thinks** of him.

END TELECINE 5.

2

3A 2B 4D 4C

6. 2 B / 10. INT. CHRIS PARSON'S LAB.
MS Chris at sink
He dries his hands
(CHRIS HAS JUST
SET UP HIS MICRO-
SCOPE..
7. 4 D
MLS Chris, microscope fg
He crosses to MS at desk,
starts to dissect
HE IS NOT CERTAIN
THAT HE SHOULD BE
DOING THIS, BUT HE
PICKS UP THE BOOK,
OPENS IT, AND TRIES
TO SLICE A SLIVER OF
PAGE WITH A RAZOR PLADE.
8. 3 A
CS dissection
HE CAN'T CUT THE PAPER.
9. 4 D
A/B He tries again
THIS ASTONISHES HIM.
10. 3 A
MLS Chris
HE TAKES THE BOOK
OVER TO A SPECTRO-
GRAPHIC ANALYSER
(IDENTIFY WITH LABEL
ON IT "SPECTROGRAPH")
Track back with him to
reveal spectrograph fg L
11. 2 B
CS book into spectrograph
HE PUTS THE BOOK INTO
IT, WITH THE SPINE
FOLDED BACK SO THAT
ONLY ONE PAGE IS
ACTUALLY BEING EXAMINED.
12. 3 A
A/B Hold Chris R
as he waits
HE TURNS THE SPECTRO-
GRAPH ON.
13. 4 C
Spectrograph humming
An explosion
AFTER HUMMING FOR A
FEW MINUTES, IT EMITS
A LOUD BANG FROM INSIDE
AND SMOKE STARTS TO POUR
OUT OF IT.
14. 3 A
A/B Pan Chris L
to switch fg
CHRIS IS HORRIFIED AND
RIPS THE PLUG OUT OF
THE WALL)
15. 2 B
CS smoke pours over book

RECORDING BREAK

/3 to B/ /2 to C/

4M, 3N, 2R

52. 4 M / 11. INT. PROFESSOR CHRONOTIS'S ROOMS. AS BEFORE.
Tight 2-shot
Chronotis/Romana
fav. Romana

(DOCTOR, ROMANA AND
PROFESSOR AS BEFORE)

PROFESSOR: Wait!

53. 2 R
Low 2-shot
Chronotis/Romana
fav. Chronotis

ROMANA: (STARTLED) What for? /

PROFESSOR: I've had an idea about who
might have sent that message.

ROMANA: Who?

54. 3 N
High 3-shot
Chronotis/Doctor/
Romana

PROFESSOR: Me! /

DOCTOR: But you just said ...

As Chronotis leaves,
depress and Crab R
to deep 2-shot
Doctor/Romana

PROFESSOR: I know. Memory's getting a
bit touchy of late. Doesn't like to be
prodded about too much. But my dear old
things, I must have sent it ages ago.

ROMANA: I said you'd got the time
wrong Doctor.

DOCTOR: I know, but you're always
saying that.

ROMANA: Well you're always getting the
time wrong.

DOCTOR: What was it about Professor?

PROFESSOR: (oov) What was what about?

55. 2 R
CMS Chronotis
Pan him R

DOCTOR: (PATIENTLY) The message. /

(on 2)

56. 4 M Tight 3-shot
fav. Doctor,
Chronotis fg L
- PROFESSOR: I don't know. You've seen
it more recently than I have./
- DOCTOR: Was it to do with the voices?
- PROFESSOR: What voices?
- DOCTOR: When I was on the river I
heard a strange sound, a sort of babble
of inhuman voices. Didn't you Romana?
57. 2 R A/B - Chronotis sits
- ROMANA: Yes./
58. 3 N MCU Doctor
- PROFESSOR: Oh just undergraduates
talking to each other I expect. I've
tried to have it banned, but no./
59. 4 M MCU Romana
- DOCTOR: No, this wasn't something like
that, it was ... it was like a lot of
people, or ghosts ... very quietly./
60. 2 R MCU Chronotis
- ROMANA: Screaming ... /
61. 3 N A/B
- PROFESSOR: Overwrought imaginings,
Doctor. No, I remember what it was./
62. 4 M 3-shot fav. Doctor
Chronotis leans forward
- DOCTOR: What?/
- (THE PROFESSOR
BECOMES SLIGHTLY
PREOCCUPIED WITH WHAT
SEEMS TO BE AN UNPLEASANT
MEMORY)
63. 2 R A/B
- PROFESSOR: Delicate matter, slightly./
It was about a book ... /
64. 3 N A/B
- (DOCTOR LOOKING ROUND
AT THE HUNDREDS OF BOOKS
A FEELING THAT THIS IS A
BIT OF AN ANTICLIMAX)
- /4 to L/
/ 2 to P/
- DOCTOR: A book?

RECORDING ORDER FOR SCENE 12:

- 1) Shots 18 and 20 (4C*)
- 2) The Scene

3B 2C 4E

4C*

16. 4 E / 12. INT. CHRIS PARSON'S LAB. DAY.

MLS Chris places
book into
X-ray machine

(CHRIS NOW HAS THE
BOOK UNDER AN OLD
X RAY MACHINE.

17. 3 B
CS book. Tilt up to
CMS Chris thro' glass

HE WATCHES FROM
BEHIND THE SHIELD
WINDOW AS HE TAKES
A PLATE.

THE BOOK STARTS TO
GLOW.

Shot 18: 4C*
CS book with
co-axial page.
ROLL BACK & MIX
in original book.
Rapid mix to and
fro from pass 2

HE HASTILY SWITCHES
THE MACHINE OFF AND
APPROACHES THE BOOK
CAREFULLY.

19. 3 B
A/B Chris switches off
machine, opens door

HE IS WEARING A FULL
PROTECTIVE APRON AND
IT SEEMS MOST ODD
THAT HE SHOULD
APPEAR ALMOST AFRAID
OF THE BOOK.

Shot 20: 4C*
A/B Chris hand in
on pass 2. He
withdraws it
sharply

HE REACHES OUT A
HAND TO TOUCH IT,
THEN WITHDRAWS AS
IF BURNT)

21. 2 C
MS Chris withdrawing hand
Zoom in to a baffled
profile MCU

RECORDING BREAK

3 to A

2 to B

/S/B TK 36/

/RUN TK 36/

TELECINE 6: DUR: 0'54"

S.O.F.

Ext. Cambridge Streets.

SKAGRA walking down a main road. There are PEOPLE and cars around.

He is looking for a car to steal, but does not wish to be conspicuous.

He passes a small side street, glances up it, sees one solitary car there.

He goes up to the car.

There is A MAN in the passenger seat.

SKAGRA takes no notice of this. He gets into the driver's seat and drives off.

THE PASSENGER gapes in astonishment.

PASSENGER: Who are you? What the
blazes do you think you're doing?

SKAGRA doesn't take his eyes off the road. With one hand he opens the Doctor's bag.

To THE PASSENGER's astonishment the black sphere floats up out of it.

The thin babble of voices is heard.

17

S.O.F.

The sphere presses itself
against THE PASSENGER's
forehead.

The babble sound increases
sharply for a moment, THE
PASSENGER writhes, then
stiffens in his seat.

The sphere then detaches
itself and sinks back
into the bag.

END TELECINE 6.

18

/S/B TK 36/

/RUN TK 36/

TELECINE 6A: DUR: 0'10"

Ext. Cambridge Streets.
Day.

SKAGRA drives past
the front of the
College.

END TELECINE 6A

S.O.F.



4L, 3M, 2P

65. 2 P / 13. INT. PROFESSOR CHRONOTIS'S ROOMS.
Low 2-shot
Chronotis/Romana
fav. Chronotis

(THE PROFESSOR IS UP
AT THE BOOKSHELVES.
HE HAS JUST TAKEN
DOWN A BOOK.

THE DOCTOR AND ROMANA
ARE LOOKING SUDDENLY
SLIGHTLY ALARMED.

THEY HAVE JUST HEARD
THE VOICES AGAIN,
THOUGH FAINTLY)

66. 3 M
Deep 2-shot
Doctor/Romana

PROFESSOR: (HE LISTENS)
Did you just hear voices?/

THE DOCTOR: Professor ... I think ...
Yes! Romana?

ROMANA: Yes. Very faint this time.
From ...

THE DOCTOR: Was it anything to do
with that book?

67. 2 P
A/B

PROFESSOR: What?/ No, that's just
(Cont....)

(4 next)

- 34/1 -

(on 2)

PROFESSOR: (Cont.) a book I ... well
accidentally brought from Gallifrey.

ROMANA: From Gallifrey?

68. 4 L PROFESSOR: Yes./
MCU Romana

69. 2 P ROMANA: You brought a book from
MCU Chronotis Gallifrey to Cambridge!./

70. 3 M PROFESSOR: Yes, just a few knick
3-shot fav. Doctor knacks you know./ And you know how
I love my books, Doctor.

(THE PROFESSOR IS
VERY CAGEY)

Doctor X's d'stage
to them

THE DOCTOR: You just said you
brought it by accident.

PROFESSOR: An oversight. I over-
looked the fact that I decided to bring
it. Just for study you know. But as
I'm now getting ... very old ...

71. 2 P THE DOCTOR: You thought I'd take it
Low 2-shot Chronotis/
Romana fav. Chronotis back to Gallifrey for you!./

72. 4 L PROFESSOR: Well, now that I'm retired,
A/B I'm not allowed to have a Tardis./

(IN FACT HE DELIBERATELY
DOESN'T SAY THAT HE
HASN'T GOT ONE, ONLY THAT
HE ISN'T ALLOWED TO HAVE ONE)

73. 3 M THE DOCTOR: Professor, I don't want
2-shot Chronotis/
Doctor to criticise, but it's terribly risky
(Cont ...)

(Pause next)

- 34/1 -

(on 3)

THE DOCTOR: (Cont.) to take books
from Gallifrey. They could be so
dangerous in the wrong hands, couldn't
they?

(MEANWHILE, THE
PROFESSOR HANDS
THE DOCTOR A BOOK)

RECORDING PAUSE:

/ 3 to N /
/ 4 to M /

2B 4E

22. 4 E / 14. INT. CHRIS PARSONS LAB
CU Chris

(CHRIS IS ON
THE PHONE)

23.	2	B	High profile MS Chris at desk	CHRIS: Keightley? Yes it's Chris. Listen, I've just/... what? Yes, I'm fine. Now listen, listen ... stop being busy because this is very important./ If you want to see the World of Science turned on its head come to my Lab. Yes, that's what I said, my lab. No, not in two hours, now./ Coming?
24.	4	E	A/B	Good./
25.	2	B	A/B	
26.	4	E	CS receiver replaced Tilt up and push focus to CMS Chris	

RECORDING BREAK

4M, 3N, 2P

74. 3 N /15. INT. PROFESSOR CHRONOTIS' ROOMS.

MS Doctor with book
Pan him R to 2-shot
with Romana

(THE DOCTOR READS FROM
THE BOOK THE PROFESSOR
HAS HANDED HIM)

THE DOCTOR: "And in the Ancient
days of Rassilon, five great
principles were laid down. Can
you guess what those principles
were children?"

ROMANA: It's just a Gallifreyan
Nursery Book.

THE DOCTOR: I know!

ROMANA: I had that when I was a
time-tot.

75. 2 P
WA fav. Chronotis

THE DOCTOR: It's very good! /

76. 3 N
CMS Chronotis
at bookshelf

PROFESSOR: Oh, no no, that's just
a memento. Not the right
book at all. Now where is it? Is
this the one? /

(HE PICKS OUT
ANOTHER)

77. 4 M
2-shot Doctor/Romana
Crab R with Doctor
to 2-shot with Chronotis

No, not that one. Where is it? I
know it's here somewhere. /

(HE BEGINS TO SEARCH
MORE URGENTLY)

(Break next)

(on 4)

THE DOCTOR: How many books did
you bring for heaven's sake?

PROFESSOR: Oh just the odd two or
seven. There's only one that's ...

/ 3 to Q /
/ 2 to R /

THE DOCTOR: Dangerous?

PROFESSOR: Yes.

TAPE STOP: / 4 to N /

19

/S/B TK 36/

/RUN TK 36/

TELECINE 7: DUR: 0'43"

S.O.F.

Ext. Country Road.
Day.

SKAGRA driving.

He eventually pulls over
and parks the car out of
the way off the road.

He walks into what is
apparently a totally
deserted field.

He then appears to walk
up some invisible steps.

As he does so he slowly
disappears from the
head downwards.

He has entered a space-
ship invisible to our
eyes.

END TELECINE 7.

4N, 3Q, 2R

78. 4 N / 16. INT. PROFESSOR'S ROOM AGAIN. DAY.
2-shot Romana/
Chronotis

Crab L to reveal
Doctor fg L

(BOOKS ARE ALL OVER
THE PLACE NOW.

THE PROFESSOR
LOOKING AMONGST THEM
ALL FEVERISHLY.

THE DOCTOR AND
ROMANA ARE HELPING
HIM BY DISCARDING
BOOKS WHICH ARE
OBVIOUSLY NOT THE
ONE)

ROMANA: Well what does it look like?

PROFESSOR: Mmm?

ROMANA: What's it called?

PROFESSOR: It's the Ancient and
Worshipful Law of Gallifrey.

THE DOCTOR: The Worshipful and Ancient
Ancient Law of Gallifrey?

PROFESSOR: Little red book,
about five by seven./

79. 3 Q
3-shot Doctor/
Romana/Chronotis

THE DOCTOR: Professor, how did that
book get out of the Panopticon
Archives?

PROFESSOR: Well, what I did you
see is ... well I just took it.

(2 next)

- 41/1 -

(on 3)

THE DOCTOR: Took it?PROFESSOR: Well, no one on Gallifrey's that interested in Ancient History anymore. And I thought that ... possibly certain things would be safer with me./80. 2 R
MCU DoctorTHE DOCTOR: And were they?PROFESSOR: Well, in principle.81. 4 N
Doctor leads
Professor to fg 2-shot,
Romana up RTHE DOCTOR: Delicate matter, Professor./ That book dates back to the days of Rassillon ...PROFESSOR: (INGENUOUSLY) Does it? Oh, er yes it would do. Yes.THE DOCTOR: It's one of the artifacts.PROFESSOR: Is it? Indeed.THE DOCTOR: Professor, you know that perfectly well.

Rassillon had secrets and powers that even we don't fully understand. You've no idea what might be hidden in that book.

PROFESSOR: Well there's not much chance of anyone else understanding it then is there?82. 2 R
MS Doctor
Pan him R to
low 2-shot
Doctor/RomanaTHE DOCTOR: I only hope you're right. I think we'd better find it./ Romana, little red book.

(Break next)

- 41/1 -

(on 2)

ROMANA: Seven by five.

(THEY LOOK AGAIN)

PROFESSOR: It could have been green.

TAPE STOP: SET IN SOFA

3 to N

4 to M

EP. 1

S/B TK-43

RUN TK-43

TELECINE: DUR: 51" or 1'12"

Closing titles.

S.O.F.

S/I

- | | |
|--|--|
| <p>TJs:</p> <ol style="list-style-type: none">1) Doctor Who
TOM BAKER2) Romana
LALLA WARD3) Skagra
CHRISTOPHER NEAME4) Professor Chronotis
DENIS CAREY5) Chris Parsons
DANIEL HILL6) College Porter
GERALD CAMPION7) Driver
DAVID STRONG8) Ship
SHIRLEY DIXON9) Voice of the Krargs
JAMES COOMBES10) Incidental Music
DUDLEY SIMPSON
Special Sound
DICK MILLS11) Production Assistant
RALPH WILTON
Production Unit Manager
JOHN NATHAN-TURNER
Director's Assistant
OLIVIA BAZALGETTE
Assistant Floor Manager
VAL McCRIMMON12) Film Cameraman
FINTAN SHEEHAN
Film Recordist
RON BLIGHT
Film Editor
TARIQ ANWAR | <ol style="list-style-type: none">13) Visual Effects Designer
DAVE HAVARD
Electronic Effects Operator
DAVE CHAPMAN
Vision Mixer
JAMES GOULD
Videotape Editor
ROD WALDRON14) Studio Lighting
MIKE JEFFERIES
Studio Sound
JOHN HARTSHORN15) Costume Designer
RUPERT ROXBURGHE-JARVIS
Make-Up Artist
KIM BURNS16) Script Editor
DOUGLAS ADAMS17) Designer
VICTOR MEREDITH18) Producer
GRAHAM WILLIAMS19) Directed by
PENNANT ROBERTS
(c) BBC 1979 |
|--|--|